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one of marked and uncommon excellence. It is fresh and vigorous, not formed by studying any particular model, and has none of the stiffness which comes from imitation; but it is eminently correct and careful. His language is very pure, his words are uniformly well chosen, and his periods are moulded with great grace and skill. It is also a very perspicuous style, through which his thoughts shine like natural objects seen through the purest plate-glass. He has no affectations or prettinesses of phrases, and none of those abrupt transitions, or of that studied inversion and uncouth abruptness, by which attention is often attempted to be secured to what is feeble or commonplace. It is characterized by that same unerring good taste, which presides over all the movements of his mind.

We feel that we have hardly done justice to Mr. Hawthorne's claims in this brief notice, and that they deserve an extended analysis and criticism; but we have not done this, partly on account of our former attempt to do justice to his merits, and partly because his writings have now become so well known, and are so justly appreciated, by all discerning minds, that they do not need our commendation. He is not an author to create a sensation, or have a tumultuous popularity. His works are not stimulating or impassioned, and they minister nothing to a feverish love of excitement. Their tranquil beauty and softened tints, which do not win the notice of the restless many, only endear them the more to the thoughtful few. We commend them for their truth and healthiness of feeling, and their moral dignity, no less than for their literary merit. The pulse of genius beats vigorously through them, and the glow of life is in them. It is the voice of a man who has seen and thought for himself, which addresses us; and the treasures which he offers to us are the harvests of much observation and deep reflection on man, and life, and the human heart.

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7. — *Sketches of the Judicial History of Massachusetts, from 1630, to the Revolution, in 1775.* By EMORY WASHBURN. Boston. C. C. Little & James Brown. 1840. 8vo. pp. 400.

THIS work has evidently been a labor of love, and we trust that Mr. Washburn has found his own reward in the prosecution of his inquiries; because, from the nature of his subject,

he can otherwise hope for no adequate return for the time and toil he has expended in them. Few, even of the legal profession itself, have any curiosity to trace its history to its early sources; and, out of the pale of the profession, none but a professed antiquary will duly appreciate the disinterested zeal with which Mr. Washburn has gathered up the scattered fragments of the past, and combined them into a connected form. He has done the State good service by his book. It is a conscientious and judicious compilation from original sources, both in print and in manuscript, written in a good style, and, we should judge, with great accuracy of statement and carefulness of detail. It contains a number of brief and comprehensive biographical notices of distinguished ante-revolutionary judges and lawyers, and curious sketches of the primitive forms of administering justice in the earlier days of the Commonwealth, when law was "in the gristle, and not hardened into the bone of manhood." The work becomes doubly honorable to Mr. Washburn in the view of those who know that he is not a mere legal student, but is engaged in an arduous and extensive practice, which, with most men, would be a sufficient excuse to themselves for "daffing aside" all the curious and unprofitable learning of their profession as mere surplusage, and that he has given much valuable time to the State in a legislative capacity.

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8. — *Chapters on Churchyards*. By CAROLINE SOUTHEY, Authoress of "Solitary Hours," &c. &c. New York: Wiley & Putnam. 1842.

THE author of this work (we cannot subscribe to the authority of the title-page, and say *authoress*) is better known to the world of readers by her maiden name of Caroline Bowles. She is now the wife of Robert Southey. The title of the book is not exactly an index to its contents, for the greater part of it has nothing in particular to do with churchyards, except that the pervading tone is melancholy, and many of the narratives have a tragical termination. The larger portion of it is occupied with three desultory narratives, called "Broad Summerford," "Andrew Cleaves," and the "Grave of the Broken Heart." We have read it with a good deal of pleasure. The writer is evidently a person of strong and correct religious feeling, well-regulated sensibility, expansive benevolence, and a decided poetical temperament. She has suffered a good